

# "The Golem," at Columbia; "The Child Thou Gavest Me," at Metropolitan

## WHAT MOVIELAND HAS TO OFFER YOU

### Great Films at Loew Theaters

#### For This Year

LOEW'S Palace and Columbia theaters have announced a list of coming engagements that the managements believe will take equal rank with the greatest productions of the year.

Although neither theater has submitted more than a partial list, it appears that the Columbia, which will continue throughout the season that begins today, its established policy of showing so-called "super-productions" for engagements of extended length, will begin with the first Washington presentation of "The Golem," the big European photoplay success that is already in the twelfth consecutive week of its New York engagement.

"The long-heralded all-star production by Cecil B. DeMille, 'The Affairs of Anatol,' based on Granville Barker's adaptation of Arthur Schnitzler's famous play, in which Wallace Reid, Gloria Swanson, Elliott Dexter, Babe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton, and Julia Faye will be co-starred, will be presented at the Columbia immediately following the run of 'The Golem.'

"The Affairs of Anatol" will be followed some time in October by "The Three Musketeers," the greatest picture Douglas Fairbanks ever made, at which Mr. Fairbanks and Mary Pickford appeared personally at its New York premiere and created the greatest theatrical sensation in modern New York history. The story, of course, is based on Dumas' famous masterpiece of fiction of the same name.

The Columbia list contains one more great surprise, and that is the announcement that D. W. Griffith's latest screen sensation, "Way Down East," which was recently exhibited in Washington at legitimate theater prices, will be offered for the first time at popular prices. These four productions constitute, beyond doubt, an era in Washington photoplay circles.

The Palace will continue throughout the new season, its already-established policy of exhibiting for one week only. The Palace list is intensely interesting also, for on it appear such productions as Douglas MacLean in "Passing Through," Bert Lytell in Metro's production of "A Trip to Paradise," Wallace Reid in "The Hell Diggers," Nazimova in a brilliant screen version of "Camille," Thomas Meighan in a screen version of Peter B. Kyne's "Cappy Ricks," Viola Dana in "The Match Breakers," and Elsie Ferguson in her latest picture, "Footlights."

### LOEW'S PALACE

#### "Crazy to Marry"

ROSCOE ("FATTY") ARBUCKLE, the rotund king of the comedy realm, will be presented as the star of the program at Loew's Palace Theater this week in "Crazy To Marry," his latest comedy success, based on the story by Frank Condon in which Mr. Arbuckle is supported by Lila Lee and an exceptional cast.

In "Crazy To Marry," Mr. Arbuckle has another hilarious whirlwind of mirth that marks a fresh advance in his more recently chosen medium of legitimate comedy. It is constructed purely for purposes of laughter and it brings Mr. Arbuckle to the screen in a type of role which he has long since mastered.

In "Crazy To Marry," he appears as a young surgeon who is about to perform an operation on a noted criminal to remove the criminal's tendencies toward crime, but on the way to his wedding with a girl who hopes to improve her social status by the match, he meets and falls in love with another fair one.

The efforts of "Fatty," as the young surgeon, to avoid a match with his affianced bride, who really loves another, and to win the girl he really loves who, in turn, is engaged to a man she does not love, are vastly aided by the criminal who hopes, through a successful operation, to avoid the penalties for his past crimes.

The ensuing complications and the high speed with which the story develops are factors that insure one of the most hilarious intervals of photoplay fun that the theater can boast in Washington this week.

The management of the Palace has supplemented the Arbuckle production with a powerful array of added short-length screen and musical attractions, including another comedy offering and a splendid musical score and overture.

### Praise For Gannon.

DIRECTOR THOMAS J. GANNON, of the Palace Symphony Orchestra at Loew's Palace Theater, has been the recipient of hundreds of congratulations from music-lovers for his direction of the augmented orchestra that supplements showings of "The Four Horsemen of the Apocalypse." During the absence of Director Gannon from the Palace, Assistant Director Harry Borjes has been conducting with skill and beauty.

### "At the End of the World," Featuring Betty Compson, Comes to Moore's Rialto. Fatty Arbuckle Will Bring Laughs to Loew's Palace. News and Gossip of Shadowland.

AS its opening attraction of the new photoplay season of 1921-22 Loew's Columbia Theater will present, beginning this afternoon, the first Washington showings of "The Golem," the fantastic and unparalleled screen production that has enchanted New York, and which is now in the twelfth consecutive week of its Broadway engagement. "The Golem" is being offered at the Columbia for an extended engagement as the first of a series of photoplay production without a peer in production annals.

Fascinating in every respect, "The Golem" is an art work that has never been equalled on the screen. The story it presents is an intimate and well-known legend of mediaeval Prague, in Bohemia and the story, one of tremendous action, mysticism and thrill, is based in part on Gustav Meyrink's noted novel, "The Golem."

This picture takes the spectator back to the thirteenth century when Prague was ruled by a merciless emperor who was determined to exile the Jewish population of the city. In order to avert the menace hanging over his people, the chief rabbi creates a huge clay figure called "The Golem" into which he instills life and loyalty by hanging on its breast a star that incloses a cryptic formula.

The power of the "golem" frightens the emperor into making concessions that remove the danger to the rabbi's people, but when the rabbi attempts to relegate the clay figure back to its former state, the giant goes on a rampage of destruction that nearly wrecks the city. In the end, it is the uselessness of a child that renders the giant impotent and brings peace and happiness once more to the harassed people.

In keeping with the standard of the production, the management of Loew's Columbia has arranged a peerless series of short-length screen and musical attractions and as a special feature, Burton Holmes, travel-picture of modern Prague will be shown as a special supplemental number. Director Leon Bruliof, the Columbia Symphony Orchestra, has arranged an appropriate and powerful music setting for the production.

### METROPOLITAN

#### "The Child Thou Gavest Me"

THIS week's attraction at the Metropolitan is another of Louis B. Mayer's super-specials, directed by John M. Stahl, offered under the title of "The Child Thou Gavest Me," with four popular stars cast in the leading roles. In plot interest, skilful character drawing and climactic force the new subject is infinitely the superior of the old, mighty as that drama was.

"The Child Thou Gavest Me" depicts with great dramatic power and a keen vein of delightful humor supplied by the most remarkable child actor on the screen the story of a bride and groom whose marital bliss is threatened on their wedding day by the groom's discovery that his bride is a secret mother.

Vowing to make the man in the case pay dearly for his deed, Edward Berkeley dedicates his life to running down the society culprit. His suspicion finally centers in the man he has always deemed his best friend and he shoots to kill. It is then that the wife relates the circumstances of her motherhood, the tale leading back to red days in Belgium and a crushing realization comes to her husband. From this development is derived the most unusual climax that any picture ever has presented.

The roles of the husband, wife and friend—the familiar triangle finally put to a new use—are flawlessly played by Lewis S. Stone, Barbara Castleton and William Desmond. The charming part of the baby boy is taken by little Richard Headrick, the wonder-child of silent drama.

Although only four years of age "Itchie" is a splendid swimmer, a fact that is made to lend an especially amusing comedy touch to the development of the tense drama that affords a fascinating background for his baby escapades.

As the major complementary feature will be presented also for the first time in the Capital, Larry Semon's newest two-reel acrobatic comedy, "The Fall Guy," which in turn will be supported by News, Topical and other short-reel camera subjects.

The overture number selected by N. Mirsky, conductor of the Metropolitan Symphony, to feature the symphonic interpretation of the screened plays will be Franz Schubert's "Rosamunde."

### He's at Gayety.

WILLIAM MCCARTHY, a Washington boy, who has been doing box office work in a number of local theaters, will be seen this year at the Gayety Theater in the capacity of assistant treasurer.



SCENE FROM "THE GOLEM" LOEW'S COLUMBIA.

### Tom Moore Says His Horse Best In Film World

THE best-reined horse in California is what Walter Cameron, ranch foreman for Will Rogers, says of Tom Moore's new saddle-horse, named Spider. Spider is 17½ hands high, hackamore broke, and does everything but jump hurdles. Being so high, Moore explains, he just steps over them. "And sure, he can turn on a quarter and leave twenty-two and a half cents exchange," the star adds proudly.

### MOORE'S RIALTO

#### "At the End of the World"

IF combined talent, artistry and opportunity are of avail in the production of a modern high-class motion picture drama, then, "At the End of the World," as presented at Moore's Rialto Theater, all week beginning today, will undoubtedly be one of the biggest successes of the season. The star is Betty Compson, whose work in "The Miracle Man" as "the girl" stamped her as an emotional actress of rare charm, talent, and ability. Milton Sills shares honors with Miss Compson.

Miss Compson has been entrusted with a role that gives full scope to her histrionic powers. She appears as the daughter of a cynical but educated man, who is conducting a notorious Shanghai cafe, called "The Paper Lantern." She has been taught to regard all men as beasts and to keep them at arm's length. Many men are in love with her, she loves but one who is indifferent to her.

Therefrom is developed a plot that carries the principals to a light-house "at the end of the world," where much of the dramatic action transpires, but all ends as we would have it and, happily.

Mr. Stanlaw, who has been noted for his drawings and cover designs on many periodicals, creations of beautiful women, has proven that a knowledge of art is a great asset in directing. His group lighting and composition show his technical and artistic skill, and his handling of ensemble and tense individual scenes is said to be faultless.

An exceptional program of subsidiary features will be seen in conjunction with the major showing, including a multiple reel Mermaid Comedy starring Lloyd Hamilton in "Robinson Crusoe, Ltd.," and an exclusive showing of recent world events as pictured in the Fox News.

"At the End of the World" lends itself unusually well to musical interpretation, and as a result Director Robert Bond Gotta, of the Rialto Orchestra, states that he has arranged one of the most perfect and appealing scores of his career, special note being made of a violin solo, "Meditation," from Thais, as given by Henri Sokolov, first violin and soloist of this famous organization.

BETTY COMPSON & MILTON SILLS in "THE END OF THE WORLD" MOORE'S RIALTO



KATHERINE MAC DONALD & CHAS. RICHMAN in "TRUST YOUR WIFE" KNICKERBOCKER

### Motion Pictures Oust Paris Opera

By Universal Service.

PARIS, Sept. 3.

#### MOVIES at the Paris opera!

When, in desperate straits for cash owing to the governmental refusal to increase his subsidy, M. Rouche of the opera turned to various expedients, including balls, concerts and even, it was reported, considered mounting an "undressy revue," a consortium of French cinema magnates approached him with a fabulous offer to permit them to show in the historic building the film "L'Atlantide," from the novel by Pierre Benoit.

The offer was finally refused—but not because of the precedent or the overthrow of tradition. It was discovered that one scene in the film represented the murder of a French officer by another French officer, and M. Rouche concluded that such a scene could not be shown in a national theater.

### GREAT FALLS PARK.

TODAY at Great Falls Park there will be concerts by the Ladies' Orchestra and other attractions, including boating, fishing, merry-go-rounds, and recreation devices for the entertainment of the children. For the celebration of Labor Day tomorrow, special musical program and dancing in the large open-air pavilion overlooking the falls, boating, fishing, kodaking, and other entertainment provided by the management.

### "The Old Nest" at Metropolitan

RUPERT HUGHES has made an honest stroke for straightforward and compelling cinematic drama in "The Old Nest," and with the aid of a throbbing sympathy and a distinctly human bias has succeeded in painting a masterpiece of the insoluble tragedy of the unselfish mother.

The scenes of his greatest photodrama ring true; the character drawing, finely reflected through the sensitive medium of Mary Alden's art and the skill of a distinguished cast, is without flaw; the story gently touches every normal human with the finger of pity and sympathy for the grossness of our mortal appetites and ambitions, terror for our craven egotism and helplessness.

"The Old Nest" is a picture that no one can afford to miss—the one great human document that stands out from all the drivel that the films have disgorged to satiate a patient public. It will be shown for the first time in Washington, immediately following its Broadway run at \$2 prices, beginning Sunday, September 11, at Crandall's Metropolitan Theater.

### Howe Is Artistic.

THE artistic poster arrangement in the lobby of Loew's Columbia Theater, which has been highly praised by patrons during the past week, was executed under the direction of Assistant Manager Harry B. Howe.

At the top, in the center, is Constantine Talmadge, in "Wedding Bells," at Crandall's.

### CRANDALL'S

#### "Keeping Up With Lizzie"

ENID BENNETT will be the star at Crandall's Theater the first three days this week, in "Keeping Up With Lizzie," a delightful comedy-drama by Irving Bacheller.

Miss Bennett is cast in the role of a small-town grocer's daughter who is sent to an expensive finishing school where she acquires exaggerated notions of social usages, dress, and the cheapness of money.

The rival grocer, not to be outdone, sends his son to Harvard. When the two members of the younger generation return home there is precipitated a social revolution, led by Lizzie Henshaw, that quite uproots the social traditions of the placid pastoral community.

One of Larry Semon's most laughable two-reel farces, "The Bakery," will be the foremost supplementary feature of the bill which will be rounded out by additional short-reel subjects and pipe organ accompaniment.

Wednesday and Thursday, Crandall's will present Paramount's special production of "Too Wise Wives," with an all-star cast. Tense situations and telling climaxes punctuate the development of this excellent offering. As a comedy feature of co-stellar importance will be shown the latest of the Toonerville two-reelers, "The Skipper Strikes It Rich."

Constantine Talmadge will be seen the last two days of the week in "Wedding Bells," Salisbury Field's sprightly farce that ran for months on Broadway. In this fast-moving vehicle, the junior Talmadge appears in the role of a girl bride who won her husband in a day, divorced him in a month, and spent a year getting him back.

### STEAMER ST. JOHNS.

TODAY and tomorrow will wind up the season at Colonial Beach, Washington's Atlantic City, after a wonderful summer. The exhilarating salt water bathing proved itself a powerful magnet which attracted throngs from the opening day, and these last two days are sure to be a fitting climax.

The palatial steamer St. Johns leaves her wharf today and tomorrow at 9 a. m. The forty-mile moonlight trips on Monday, Wednesday and Friday evenings will continue at 7:15 p. m.

### "Rosamunde" Will Be the Feature

N. MIRSKY, conductor of the symphony orchestra at Crandall's Metropolitan Theater, announces "Rosamunde," by Franz Schubert, as the special overture for this week.

"Rosamunde, Princess of Cyprus," a romantic drama in four acts, by Wilhelmine von Chezy, with an overture and incidental music by Franz Schubert, was produced at the "Theater an der Wien" in Vienna on December 20, 1823.

The play itself was wretched, and proved such a dismal failure that it received only two performances. However, Schubert's music thereto has proved itself as among his most attractive and melodious creations.

The overture begins with a long andante introduction, which is followed by the light, graceful first theme, in turn succeeded by a brilliant subsidiary of passage-work. Then comes a short traditional interlude, a brilliant conclusion theme and a dashing coda which brings the overture to an end.

### Great Role for Betty Compson

ONE of the most unusual roles ever seen in a motion picture is that portrayed by Betty Compson, new Paramount star, in her first starring vehicle, "At the End of the World," which will be the featured attraction at Moore's Rialto Theater all week beginning today.

Miss Compson is seen as "Cherry," the beautiful daughter of a broken down Englishman who runs a cafe and gambling palace in Shanghai, China. She grows up in the atmosphere of the gay resort, serving as a lure for her father's establishment, yet taking perfect care of herself and possessing fine qualities that are still dormant. Then comes romance, and into this romance breaks the emotions of the lives of other men who are made desperate by her charms. The role is a severe test of the emotional powers of any actress, and Miss Compson is said to have executed it with the same skill and in the same convincing manner in which she portrayed her exacting part in George Loane Tucker's "The Miracle Man."

Pennryn Stanlaw directed the new picture, which is an adaptation of the play by Ernest Klein, scenario by Edith A. Bingham. Milton Sills, Mitchell Lewis, Casson Ferguson, Spottiswoode Aitken, Joseph Kilgour and other famous players appear in support of the star.

### Only One Woman Has Seen Great Katmai Crater

ONLY one woman has ever seen the famous crater of Mount Katmai, in Alaska, the largest active volcanic crater in the world, which was created by the terrific eruptions in 1912. She is Mrs. Robert F. Griggs, wife of the man who headed the expeditions of the National Geographic Society that made the moving picture, "The Crater of Mount Katmai," which is to be released soon by Educational. Mrs. Griggs climbed the mountain on a day when the fog was so heavy that many men in the party remained behind. Just as she reached the edge of the crater the fog lifted, so that she was rewarded with a good view of this new world wonder. Some of the men returned home without ever having seen the crater.

### KNICKERBOCKER

#### "The Child Thou Gavest Me"

A DOUBLE-FEATURE bill will be presented for the first time in Washington at Crandall's Knickerbocker Theater today and tomorrow. The chief feature will be Louis B. Mayer's production of "The Child Thou Gavest Me." In this tense domestic drama the principal roles are taken by Lewis S. Stone, Barbara Castleton, William Desmond, and little Richard Headrick, the most remarkable four-year-old in pictures.

The story concerns the domestic experiences of a bride and groom whose happiness was threatened by the fact that the bride went to the altar a secret mother. From this preliminary situation is developed the most astonishing climax ever filmed—a climax that removes all stigma from the name of the mother and her husband's best friend, and makes culpable the least suspected figure in the play.

The supplementary features of the early-week bill will include Larry Semon in his latest comedy, "The Fall Guy," new issues of the Pathe News and "Topics of the Day," and special orchestral contributions under the conductorship of Bert Halliwell.

Tuesday and Wednesday Katherine MacDonald, "The American Beauty," will appear in "Trust Your Wife," a handsomely mounted society drama. The comedy feature of the bill will be "A Trayful of Trouble."

Thursday and Friday Thomas Meighan appears in Booth Tarkington's story of the Middle West, "The Conquest of Canaan," augmented by the comedy, "Standing Pat."

Saturday only Justine Johnston will be seen in "A Heart to Let."

### CHESAPEAKE BEACH.

CHESAPEAKE BEACH, the near-by bay resort, yesterday began a brilliant week-end celebration which will reach its climax tomorrow, Labor Day. Full summer train service will be in effect today and special trains will be operated tomorrow to accommodate the large holiday throngs.

Fishing now is at its best. Enthusiasts may try their luck either from the half-mile pier or from boats farther out in the bay. Salt-water bathing is delightful. The countless boardwalk attractions are running full blast and will continue to do so until next Sunday night, when the regular season at the resort will close.